

Guido Dettoni della Grazia



CROSS
and
PILGRIM'S
CANE

Guido Dettoni della Grazia (Milan 1946) began his artistic route at the end of the 50's, working with both painting and sculpture in a complementary way. Through the years, he devoted himself more and more to the latter.

The first mystical artworks of Christian inspiration belong to the sixties. But they will only appear once again from the nineties, after the first exhibition of the work MARIA in Barcelona.

Besides aesthetic research and academic engagement, since 1969 his work is mostly the result of the encounter between hands and matter. So he moulds malleable matter, often blindfolded. The hands see and the eyes touch until they attain the final shape which is meant to reach everybody's hands.

The original hand held shape is further enlarged, so that what we are containing might in its turn contain us.

To communicate and to share: two wills which united in the practice of the art did lead him to conceive the creative and collective process Handsmatter.

Aiming at a full communication process, this artist completes his shapes/sculptures with an installation that stimulates not only touch and sight but also smell, hearing and sometimes taste. He invites to enter into his installations to live a holistic experience, by establishing with the shape a direct and sensory relationship. So the shape becomes mostly part of a cognitive process and a "tool" to experiment and to discover.

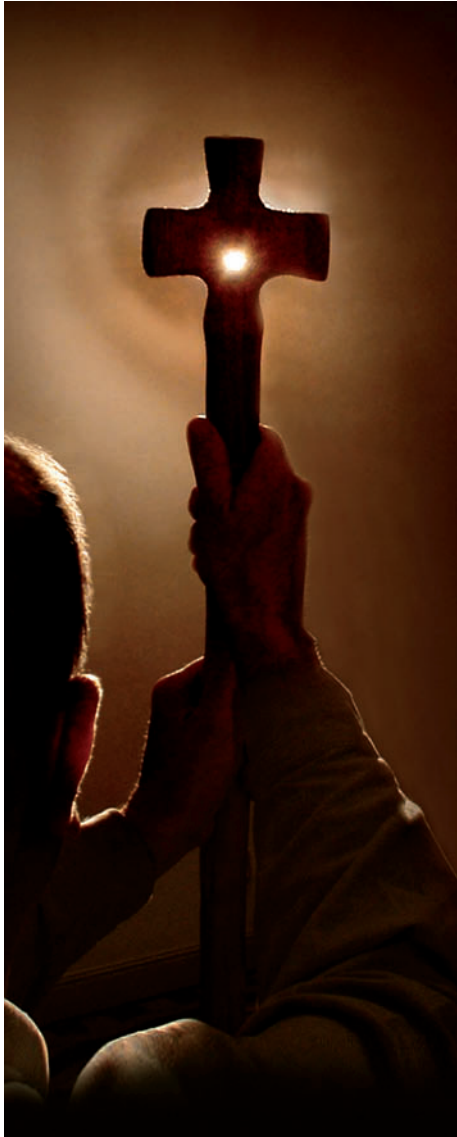
The shape/sculpture can be observed from several viewpoints, each of them showing different aspects of the shape. These aspects, complementary to the touch, evoke visions and sensations previously latent in our memory and imagination. In the Greek sense of the word, they become "truth": what was once concealed is now revealed.



CROSS AND PILGRIM'S CANE

The hand meets the cross.
In summer 2002, after
the exhibition MARIA at the
Choir of the Church of
San Martin Pinario in
Santiago de Compostela,
Guido Dettoni della Grazia
conceived this Pilgrim's Cross
which he shaped in wax to
be later reproduced in wood.

This Cross becomes the top
of the cane, symbol of
the pilgrims to Santiago de
Compostela.
The Cross is carved
in oak wood from Galicia
and the cane in
traditional Chesnutt wood.



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